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are universally recognized, and the present work is admirably adapted to confer similar benefits upon Iranian studies.

The only criticism of the book to be offered here is on the positiveness of the attribution of the monuments at Murghab to Cyrus the Great. Weissbach's ascription of the inscription and relief to the younger Cyrus and his denial of the identity of the tomb with that described by the classic writers are entitled to mention, even if one does not (like the reviewer) believe them the more probable explanations.

In conclusion unlimited praise must be given to the make-up of the book, to the liberality of the index, and the execution of the map and illustrations, many of which are from unpublished photographs taken by the author or his friends.

GEORGE MELVILLE BOLLING.

Homer and His Age. By ANDREW LANG. (London, New York, and Bombay: Longmans, Green, and Company. 1906. Pp. xii, 336.)

THE sturdy champion of Homeric unity has here given the Disintegrationists such a shaking up as they have rarely had before. And for all true believers what a consolation! Against the critics who regard the *Iliad* as the work of four or five centuries and so a medley of old and new, of obsolete and modern, Mr. Lang maintains that it is "the work of a single age, a single stage of culture, the poet describing his own environment." It is an age which has substituted cremation for burial of the dead; which retains bronze for arms while employing iron for tools; which keeps the huge Mycenaean shield now strengthened by bronze plates and has elaborated corselets and greaves. This age, he thinks, is certainly sundered from the Mycenaean prime by the century or two in which changing ideas led to the superseding of burial by burning; or by a foreign conquest and the years in which the foreign conquerors acquired the language of their subjects.

To begin with, Mr. Lang finds abundant *raison d'être* for the long epic in a society like that drawn in the *Odyssey*. There the minstrel "has an opportunity that never occurred again till the literary age of Greece for producing a long poem continued from night to night." True enough: does not Odysseus himself reel off a sixth of the *Odyssey* during one night in hall? Think, too, of poor Penelope's unbidden house-party three years running, with leisure for a dozen *Iliads* and *Odysseys* if Phemius had had a mind to sing them!

And to end with, our author makes as short work of the difficulty of handing down these long poems. They were preserved and transmitted, he declares, not by gilds of rhapsodists but by early written texts. It is interesting to recall how, years before Evans had dreamed of digging at Knossos, Lang had written in his Letter to Homer: "May we discover thee practising a new art and strange, graving Phœnician symbols on tablets of wood, or writing with a reed pen on slips of papyrus?" And now we actually find at Knossos not only thousands of inscribed clay tablets, but earthen cups of Early Minoan time bear-

ing cursive writing with a reed pen in sepia ink; so that S. Reinach infers the possibility of whole Minoan libraries—manuscripts written on palm-leaves, papyrus, parchment, and like perishable materials. Mr. Lang holds that, in an age when people could write and write freely, they did write down the epics; and that the epic texts existed in the Aegean script till Greece adapted to her own tongue the “Phœnician letters” as she did not later than the ninth or eighth century.

In the body of the book Mr. Lang deals first with “Loose Feudalism and the Over-Lord”, finding a clear consistency in the character and position of Agamemnon throughout; next with the archaeology of the poems (Cremation, Armour, Bronze and Iron, the Homeric House), in all of which he holds that Homer “gives us an harmonious picture of a single and peculiar age.” Yet he has to own that “the whole argument has no archaeological support. We may find Mycenaean conselets and greaves but they are not in cremation burials. No Homeric cairn with Homeric contents has ever been discovered; and, if we did find Homeric cairns, it appears from the poems that they would very seldom contain the arms of the dead.” Of the desultory chapters that follow perhaps the most notable is “The ‘Doloneia’”, in which a very fair case is made out for the much-maligned Tenth Iliad.

Altogether, from frontispiece (Algonquin Braves under Mycenaean Shields) to finis, the book is one for which every Homeric student may well be grateful.

J. IRVING MANATT.

BOOKS OF MEDIEVAL AND MODERN EUROPEAN HISTORY

Geschichte der Kriegskunst im Rahmen der politischen Geschichte.

VON HANS DELBRÜCK. Dritter Teil: *Das Mittelalter*. (Berlin: Verlag von Georg Stilke. 1907. Pp. vi, 700.)

THE bulky volume in which Professor Delbrück carries his subject through the Middle Ages is printed in large, clear type, and is indexed and furnished with numerous sketch-maps. The author’s “framework” of political history is so generous as to make the book of interest to the general reader as well as to the critical scholar. He begins at once with Charles the Great and makes many interesting comparisons between the empire of 800 A. D. and of the Roman era, *e. g.*, the number of warriors, the method of service and of summons, equipment, maintenance, etc. The warrior under Charles must furnish an equipment equivalent in value to forty-five cows (a cow is reckoned at a solidus) or fifteen mares—the stock valuation of an entire village. The chapter on the conquest of the Saxons furnishes an interesting comparison with the Roman disaster in the Teutoberg Forest during the reign of Augustus. The author holds that the Roman frontier was, as it were, projected at one point, by Varus, into the wild German territory, leaving the Roman forces isolated. The opposite was true under Charles the Great, and his task was correspondingly less difficult. Thirty pages of the first book are given to Carolingian “Wehrpflicht-Capitularien”.